



Royal
Conservatory
of Music

UNIVERSITY OF TORONTO

Orchestral
Training
Program
1981-82

OTP-28

THE OTP CHAMBER ORCHESTRA



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THE 1981-82 OTP CHAMBER ORCHESTRA

WITH

ELEAZAR DE CARVALHO
CONDUCTOR

SONIA MUNIZ
PIANIST

PROGRAMME

Reverse Order

El Amor Brujo

Manuel De Falla

Introduction
Night in the Gypsy Camp
The Spectre
Dance of Terror
Song of the Fisherman
Fire Dance
Scene
Pantomime
Dance of the Love Game
Final - Morning Bells

Momo Precoco

Hector Villa-Lobos

(Fantasia for Orchestra and Piano Obligato)

INTERMISSION

Symphony No. 3 in E^b ("Eroica")

Ludwig von Beethoven

Allegro con brio

Marcia funebre - Adagio. Assai

Scherzo - Allegro vivace

Finale - Allegro molto

Family and friends of OTP members
are invited to remain after the
concert for a short graduation
ceremony.

SATURDAY, APRIL 17, 1982 AT 8:15 P.M.
MACMILLAN THEATRE, EDWARD JOHNSON BUILDING

ELEAZAR DE CARVALHO was born in Iguatu, Ceara and obtained his conducting diploma at the National School of Music (Federal University), Rio de Janeiro. He studied with Sergei Koussevitzky at the Berkshire Music Centre (Tanglewood), later becoming his assistant together with Leonard Bernstein and Koussevitzky's successor in the Conducting Master Classes from 1951 - 65. His degrees include a Doctorate in Letters and Humanities (Hofstra University, USA). Maestro Carvalho made his American debut in 1947 with the Boston Symphony Orchestra, following which he was invited to conduct all the major American orchestras. His debut in Europe followed, in Brussels in 1950, since when he has conducted many of Europe's major orchestras including the Vienna Philharmonic and the Berlin Philharmonic. He is Conductor Emeritus of the Saint Louis Symphony (of which he was the Musical Director and permanent conductor) and of the Pro Arte Symphony. He is Artistic Director and permanent conductor of the Sao Paulo State Symphony Orchestra and the Porto Alegre Symphony Orchestra. Maestro de Carvalho is a visiting professor of conducting at the Juilliard School of Music. This is his first appearance with the Orchestral Training Program chamber orchestra and we are proud and honoured to welcome him.

SONIA MUNIZ was born in Sao Paulo, Brazil and made her solo debut at a young age with the Brazilian Symphony Orchestra, conducted by Eleazar de Carvalho. In 1962 she began her studies at the Academy of Music in Vienna where she remained until 1968. She gave solo performances with almost all the symphony orchestras of Brazil and recitals in Sao Paulo as well as other cities locally. Ms. Muniz began her teaching career in 1968 at the Municipal School of Music in Sao Paulo,

the School of Arts University of Uberlandia and the School of Music of the Alvares Penteado Foundation. She continued to study chamber music and joined the teaching faculty of the Music Centre in 1973. She has performed regularly in Europe and Brazil and at several international festivals of contemporary music. She is currently musical editor of the Sao Paulo Symphony Orchestra. We welcome her to Toronto and to her first appearance with the OTP Chamber Orchestra.

De Falla's *El Amor Brujo* was written for the great 'bailarina' Pastora Imperio, who wanted a work she could both sing and dance. Drawing from Pastora's rich Andalusian gypsy background of legends and fables De Falla collected folk songs and formed them into a sung ballet. It should be noted that De Falla did not quote from any of the original songs, but rather, extracted their stylistic essence and transformed them into art music. Scored for chamber orchestra, dancers and singers, the first version of the work was finished in 1915 and was produced soon after in Madrid. This performance, which included most of Pastora's gypsy family in the cast, met with an unfavourable response from the predominantly non-gypsy audience. De Falla then revised the work deleting songs and expanding the orchestra. This new concert version was premiered in Madrid in 1916 and was a success.

The story of *El Amor Brujo* involves a love affair between Candelas and Carmelo which is disrupted by the ghost of Candelas' jealous and unfaithful former lover. The ghost, whose great weakness is his irresistibility to women, is lured away by Lucia (a friend of Carmelo) allowing the lovers to consummate their love and thereby freeing themselves from the unwanted spectre.

Villa Lobos' *Momo Precoco* began its career in Paris 1919 as a set of eight piano pieces depicting a Brazilian children's carnival. Ten years later it was arranged for piano and orchestra. The title is deliberately ambiguous, meaning both "precocious lad" and "young Momus (the king of the Carnival)". The work is boisterous and fun with constant hints of Brazilian folk music and children's songs.

The carnival recreated by this work takes place every year and lasts three days in February (mid summer in Brazil) in Rio de Janeiro. The festival is one of revelry, bright costumes, and endless dancing of the samba. Villa Lobos singles out the children and in *Momo Precoco* depicts the colourful and inventive way they join in the merry-making.

Momo Precoco is dedicated to Magdalena Tagliaferro, a former teacher of Ms. Sonia Muniz.

In 1802, Beethoven was becoming restless. He told his teacher that he was dissatisfied with his previous compositions and meant to take a "new road". This new road would lead to what Sir George Grove considered to be Beethoven's "first obviously revolutionary music", the *Symphony No. 3 in E^b major the Eroica*. The *Eroica*, which was begun in 1802 and not completed until 1804, is contemporary with the Heiligenstadt Testament (an anguished account of Beethoven's increasing deafness and resulting isolation) and is set against the backdrop of the political turmoil of Napoleon's marches.

This symphony was to have been dedicated to Napoleon, the liberator of an oppressed Europe. However, upon hearing of Bonaparte's self-proclamation as Emperor, Beethoven exploded with rage, rededicating the work to his friend Prince Lobkowitz and calling it a "heroic symphony composed to celebrate the memory of a great man".



*The players and administration of
OTP would like to thank the following
group of fine people who have helped
us this year!*

*Michael Culbert, Eric Dunn, Patrick Dagens, Jim
Hoskins, Stephanie & Margaret Maintenance, RCM*

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*The teachers of studios 26 - 31 (who have put up with
us all year in the hallway outside the Recital Hall,
"OTP's coffee lounge").*

Ushers: Susan Morris, Richard Herriott and many others.

*The many extra players who have played with us this
season.*

The Faculty of Music and MacMillan Theatre staff.

Sonia, Carmen and David of Kwik Kopy, 200 Bloor West.

And with a line all to herself:

PATRICIA MOREHEAD

SPECIAL THANKS to the excellent principal players of The Toronto Symphony who have coached OTP sectionals this 1981-82 season:

JASCHA MILKIS, violin
STANLEY SOLOMON, viola
DANIEL DOMB, cello
THOMAS MONOHAN, bass
HARRY SARGOUS, JOAQUIN VALDEPENAS, CHRISTOPHER WEAIT
winds & brass

OUR THANKS ALSO to our hardworking ear trainers:

ADELINA BURASHKO & JOE RINGHOFER

We extend our appreciation to the following artists and musicians who have worked with the Orchestra this season:

ANTHONY ANTONACCI, JOHN BARNUM, JEANNE BAXTRESSER, TIMOTHY BROWN, NEHEMIA COHEN, MICHAEL DANNA, ROBERT DODSON, DAVID KENT, NICHOLAS KILBURN, LOTHAR KLEIN, SUSAN LIPCHAK, JEAN MACPHAIL, STANLEY MCCARTNEY, JACK MENDELSSOHN, PHILIP MOREHEAD, JOEL QUARRINGTON, ADRIENNE SHANNON, EZRA SCHABAS, PAUL SCHERMAN, ALAN TOROK, and the participants in the 1981-82 CONDUCTORS' WORKSHOP—Michael J. Baker, Jerzy Cichocki, John Goss and James Wegg.

The Principal players for tonight's concert are: Atis Bankas, Concertmaster; Fred Heger, second violin; Kathleen Hogan, viola; Susan Round, cello; Marilyn McKeen, bass.

The extra players for tonight's concert are: Margaret Hooper, bassoon; Margaret Howard, horn; Susan Trethewey, trombone; Douglas Brierley, Mark Wells and Paul Zevenhuisen, violin; Elly Winer, viola; Janet Kuschak, cello; Peter Jones, bass; Timothy Brown, piano; Mark Duggan, David Campion, and Chris Burrell, percussion.

Dear OTP Subscribers & Friends -

Our third season ends - 21
conductors, 19 concerts and 26 weeks.
It's time to thank you, the audience,
for your support and applause
all season long.

Thank you all for helping to
make the 1981-82 season such a
success. Let's do it again!

See you in
October!

(Tear here and leave in box provided in lobby) - - - - -

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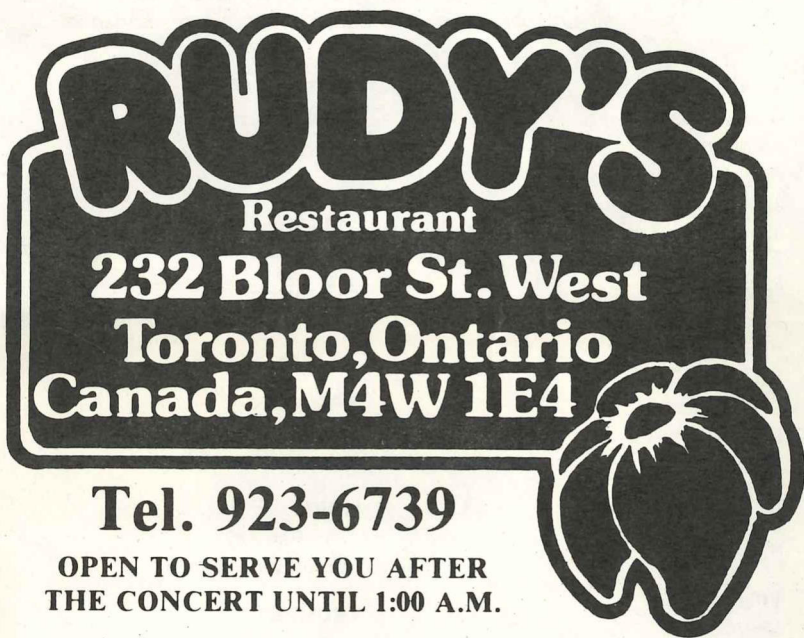
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THE 1981-82 OTP CHAMBER ORCHESTRA

Listed alphabetically. All participants are Canadian citizens or permanent residents of Canada.

VIOLIN

Randy Balzer
Atis Bankas
Regina Bankas
Julie Dixon
Janet Dunsworth
Alison Eldredge
Fred Heger
Alan Horgan
Alex Hou
Yvonne Hou
Rachel King
Philip Sarabura
Carolyn Smith
James Stone
Peter Stryniak
Edna Wolteger

VIOLA

Shaun Elder
Kathleen Hogan
Laurel Howard
Catherine Jillings
Cathy Martin

VIOLONCELLO

Karen Henderson
Cora Kuyvenhover
Alice Ratzlaff
Susan Round

BASS

Marilyn McKeen
James Vivian

FLUTE

Janet Ogryzlo
Dominique Soucy

OBOE

Suzanne Lemieux
Karen Rotenberg

CLARINET

Carol Ascroft
Douglas Sanford

BASSOON

Jacqueline Martinuk
Shannon Peet

HORN

John Ramsay
Bonnie Worthen

TRUMPET

Susan Barber
John Kargut

TIMPANI

Kenneth Erskine

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